TRIBAL ART SOCIETY

Wednesday
September 1st
2021

ONLINE CATALOGUE LXIX

SEPTEMBER ISSUE

WHO WE ARE

The Tribal Art Society features an online catalogue every month listing quality works of Asian art that have been thoroughly vetted by our select members, who are the in-house experts.

By bringing together a group of trusted dealers specializing in Tribal art, our platform offers a unique collection of works of art that collectors will not find anywhere else online. To ensure the highest standards, gallery membership is by invitation only and determined by a selection committee.

/TribalArtSociety

Cover Image: detail of a Songye Figure. Presented by Guilhem Montagut on p. 28

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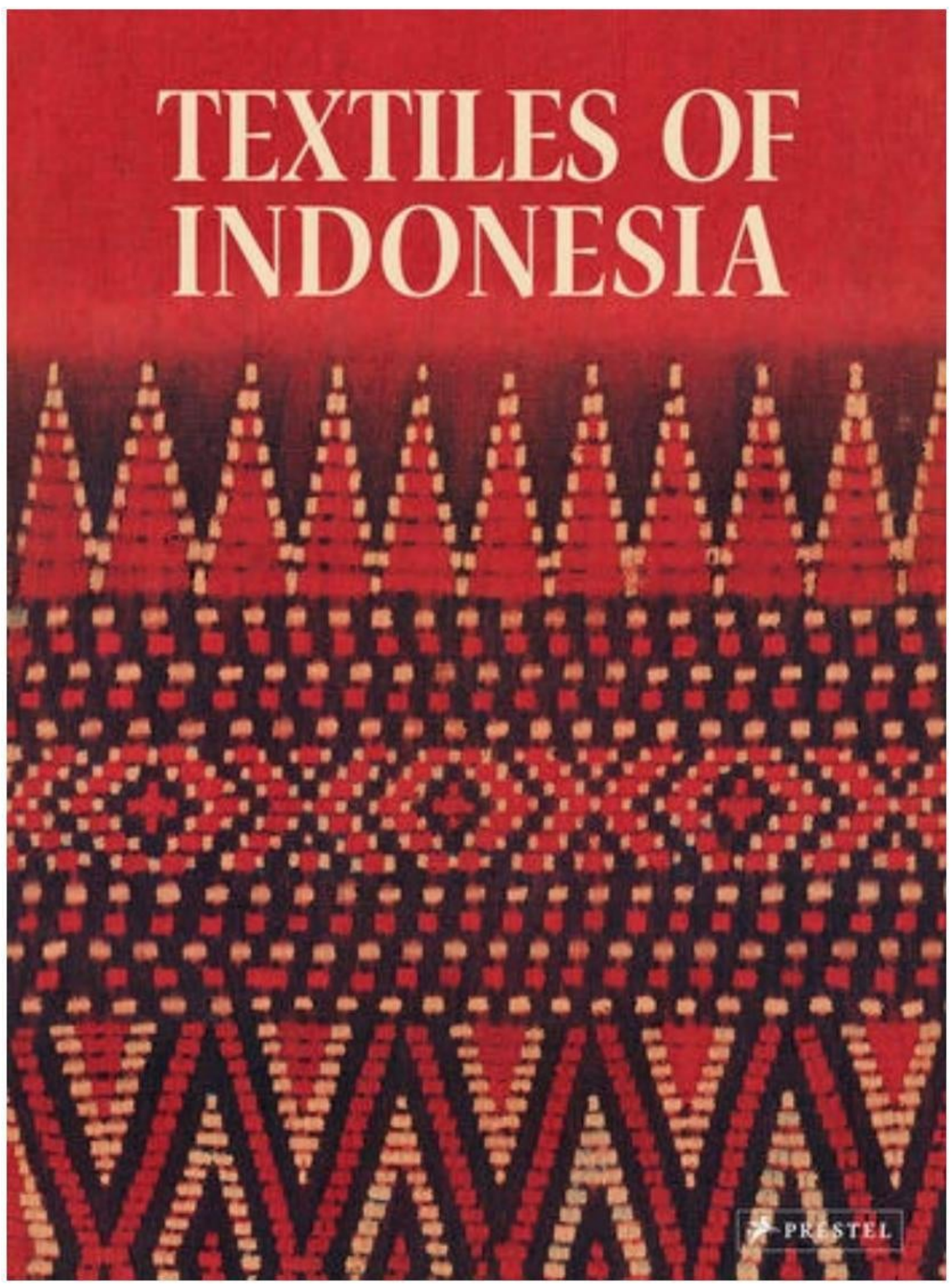
UP TO 2.000 128

BOOKS



Hardcover, 526 pages, 25,6x34,0, 450 color illustrations
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To Pre- Order your book send an email to:
thomas@tmurrayarts.com

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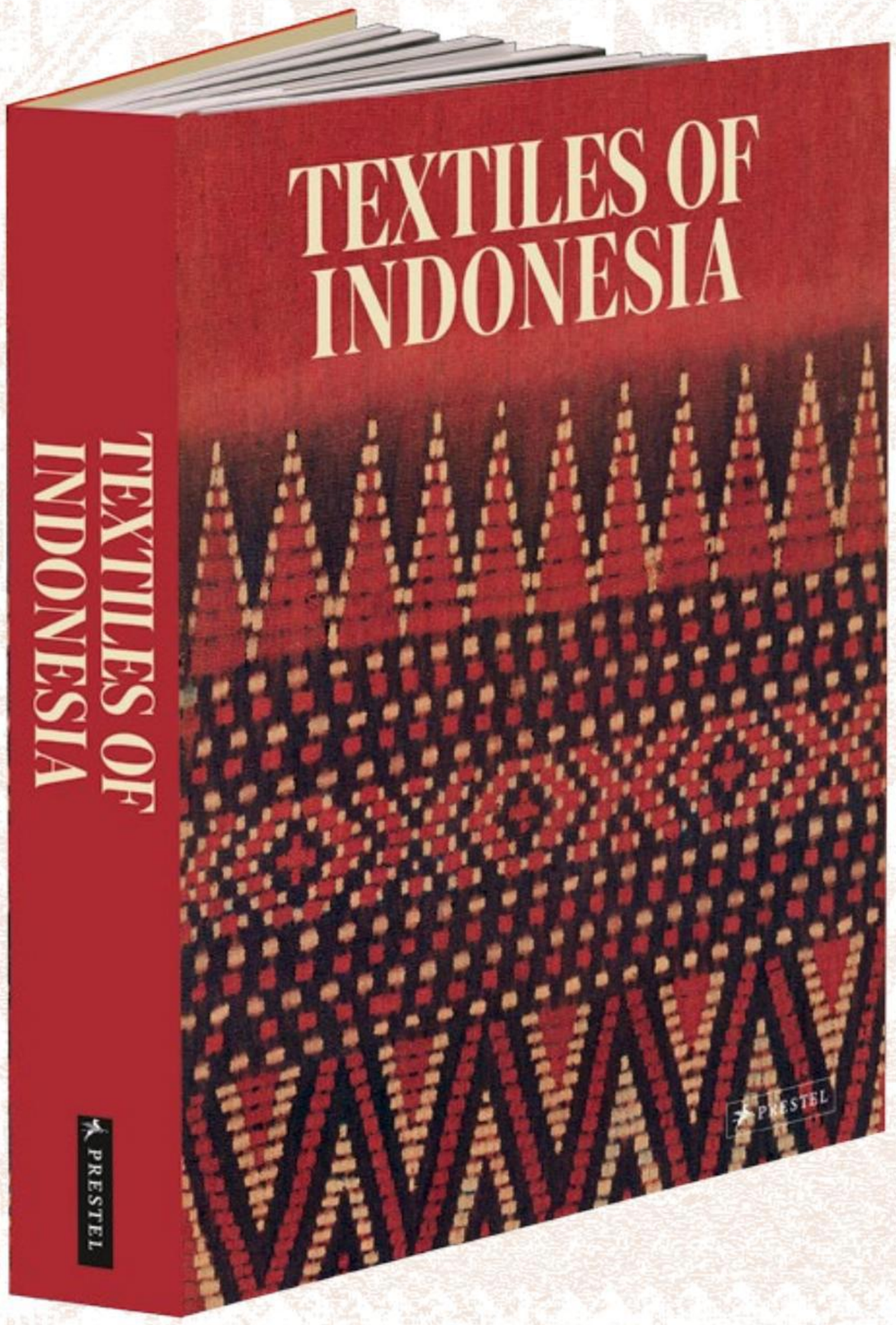
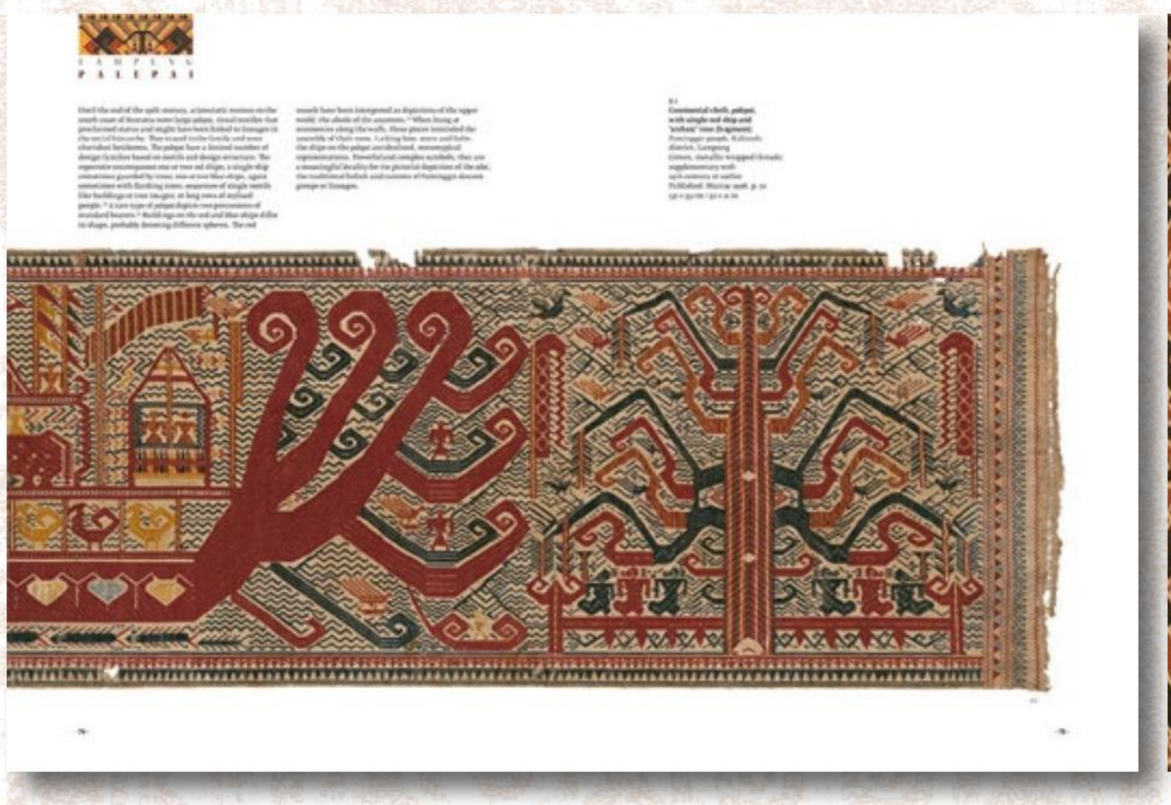
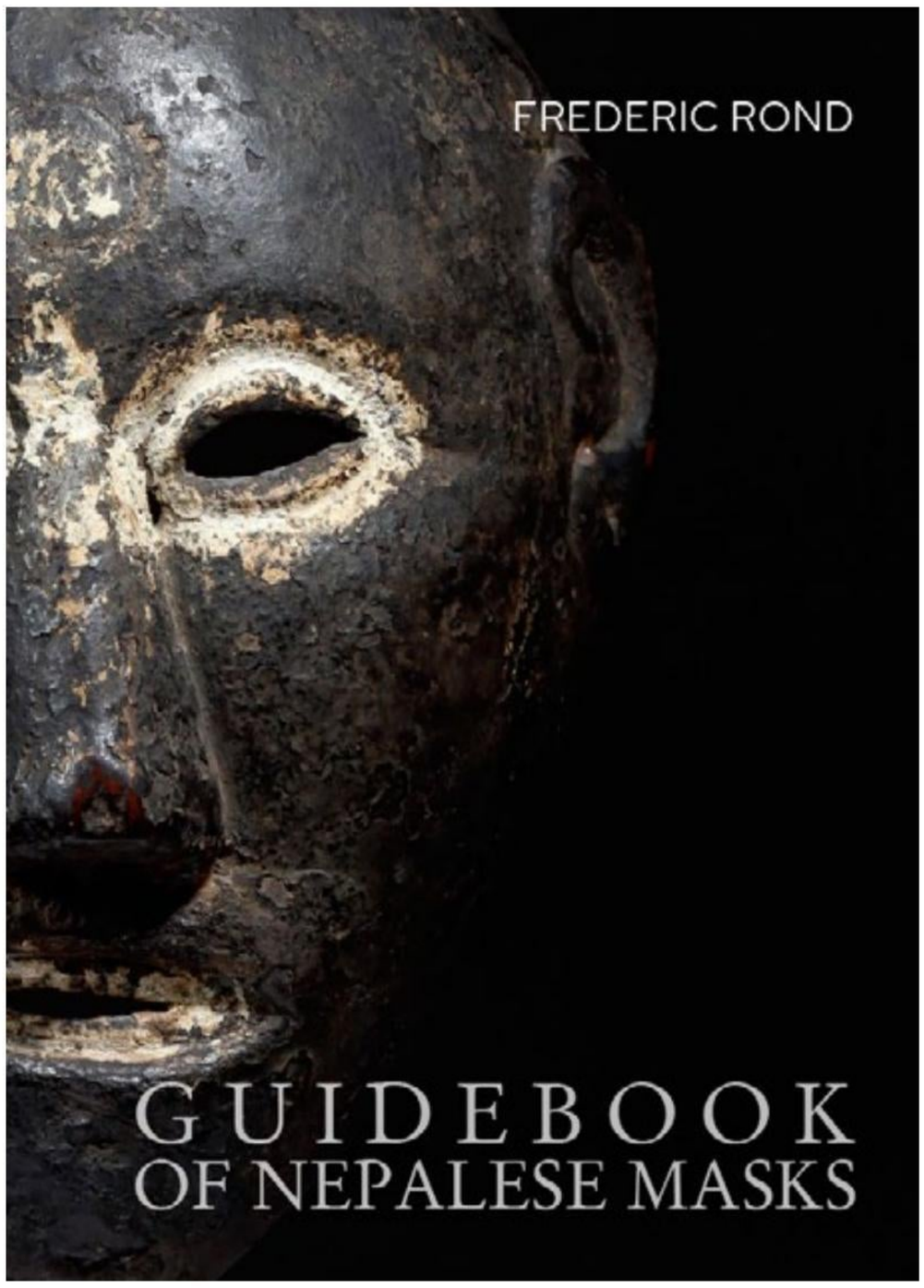


TEXTILES OF INDONESIA:
THE THOMAS MURRAY COLLECTION

Gathered over the course of four decades, the Thomas Murray Collection features rare ancestral textiles from the Batak people and the Lampung region of Sumatra, the Dayak of Borneo, and the Toraja of Sulawesi, as well as rare cloths from Lombok, Flores, Sumba, Timor and other islands. A team of leading experts focus on new research, placing the collecting of Indonesian textiles in historical perspective, deciphering the ancient 'language' of looms and weaving, and revealing new radiocarbon dating of textiles from the region. With contributions from Lorraine V. Aragon, Joanna Barrkman, Christopher Buckley, Kristal Hale, Valerie Hector, Janet Alison Hoskins, Itie van Hout, Etsuko Iwanaga, Fiona Kerlogue, Eric Kjellgren, Brigitte Khan Majlis, Robyn Maxwell, Thomas Murray and Sandra Sardjono.



556 pages, 380 colour plates, with many additional colour details, historic photographs, maps and drawings.
ISBN 978-3-7913-8765-9.
Prestel, 2021.



"[...] And such is not the inten on of Frédéric Rond, whose tle to his current book, Guidebook of Nepalese Masks, clearly indicates a prac cal orienta on. Having a degree in science, he does not care for structural syntaxes and theories, literary inven ons that are in rupture with society.
His reliable taste is supported by a long familiarity with Asian art and in par cular, masks from Nepal and the neighbouring regions. Hundreds and thousands of masks have passed through his hands: it is no secret that knowledge of the subject develops first through a physical contact (visual, tac le and olfactory) with the largest number of objects as possible, each one different and unique. The word "guide" invites one on a voyage. A guide proposes i neraries, but it can also play the role of a mentor, a presenter to a public larger than a small circle of ini ates. And it is also a tool used for work, a reference book to facilitate the iden fica on of a person or an object. These are precisely the goals of this richly illustrated guide that can be read and appreciated like a gallery of "portraits," a source of the most precious iconographic documents (many of which have never before been published), and accompanied by numerous photos of masks and those who use them taken in situ.[...]".
Marc Pe t

550 Pages, 260 masks, 200 in situ photos

To Order your book send an email to:
indian.heritage@yahoo.fr

550 Pages, 260 masques, 200 in situ photos

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indian.heritage@yahoo.fr

(Left page) A Rai cobbler dances wearing a wooden mask, Arun Valley. Photo: Eric Chezet.
(Above) The wooden mask shown on the left page (Photo: courtesy of Eric Chezet).

A Maruni dance in Radhanagar (Morang district). Photo: Eric Chezet, 1985.

Maruni dance mask, Radhanagar. Photo: Eric Chezet, 1985.

Radhanagar, Morang district.

EXHIBITIONS

Christophe Hioco has been chosen to chair our second online exhibition which will take place on October 1st. But visitors of the Parcours des Mondes will have the opportunity to get a preview at the fair.

PARTICIPATING GALLERIES:
Galerie Hioco, Galerie Eric Hertault, Galerie Flak, Gallerie Montagut, Galerie Voyageurs & Curieux, Galerie Pascassio Manfredi, Galerie Olivier Larroque, Galerie David Serra

Christophe Hioco présidera notre seconde exposition en ligne qui aura lieu le 1er Octobre. Mais les visiteurs du Parcours des Mondes auront l'occasion de pouvoir en avoir un petit aperçu de manière présentielle lors de la foire.

GALERIES PARTICIPANTES :
Galerie Hioco, Galerie Eric Hertault, Galerie Flak, Gallerie Montagut, Galerie Voyageurs & Curieux, Galerie Pascassio Manfredi, Galerie Olivier Larroque, Galerie David Serra

4C POLAR CYCLE

VISAGES SACRÉS

with Christophe Hioco

SAVE THE DATE

7-12 September, Paris

Galerie La Forest Divonne
12 Rue des Beaux Arts, 75006 Paris

Full online exhibition from October 1st
at tribalartsociety.com

DURING THE FAIR

ORGANIZED BY

TRIBAL ART SOCIETY

LITHIC a selection of stone objects from my 40 years of collecting, and which is still on-going. There will be more than 200 pieces - of all sizes and shapes - all handpicked and carefully selected for their beauty, their condition, and their rarity and of course the exceptional aspect of color, shape, material or dimensions of the piece... The presentation covers a good part of the cultural, temporal and geographical origins of the world's art history. At the earliest of the human era there are some examples from the African and European Paleolithic period followed by the Neolithic era of Africa, Oceania, the Americas, the Arctic, Asia and Australia and all the way up to contemporary times with a work by my friend the Peruvian sculptor Alberto Guzman.
The collection is mainly composed of objects of form resulting from the lithic technology and which are most often functional pieces : in particular ax and adze blades, saws and knives, spear and arrow points, some functional and others purely symbolic and ceremonial. Hammers, pestles, mortars, anchors and weights for fishing, sling stones and mace heads for war.

These shapes transcend the functional aspect and shift our gaze to take in the pure aesthetics of the object - its line, the curve, the polish or not, the wear and apparent age, making these banal old tools into major works of contemporary art as if they came from the mind and the hands of Arp or Moore. Some sculptural and figurative works representing ancestors or theological ideas used for rituals and ceremonies will add to the exhibition; as will special stones for magic - both Good and the Bad. There will be stones used in architecture and others used simply because nature has given them peculiarities andastonishing forms which connected with the minds of the people who found them and subsequently became emanations from the invisible worlds - those of spirits and gods.

..LITHIQUE - un ensemble d'objets en pierre issu de ma collection constituée depuis plus de 40 ans, qui n'en finit pas de se constituer encore.
Il y aura plus de 200 pièces – et de toutes les tailles - triées sur le volet – sélectionnées pour leur beauté, leur état, leur rareté et bien sûr l'aspect exceptionnel soit de la couleur, de la forme, du matériau ou des dimensions de l'œuvre...
La présentation couvre une bonne partie des origines culturelles, temporelles et géographiques de l'histoire de l'art. Au plus tôt de l'ère humain il y a quelques exemples du Paléolithique Africain et Européen suivie du Néolithique provenant de l'Afrique, de l'Océanie, des Amériques, de l'Arctique, d'Asie et d'Australie et remontant jusqu'à l'époque contemporain avec une œuvre de mon ami le sculpteur péruvien Alberto Guzman.
La collection comporte principalement des objets de forme issue de la technologie lithique et qui sont la plupart du temps des pièces utilitaires : notamment des lames de hache, d'herminette, de scie et de couteaux, des points de lances et de flèches parfois utilitaires et d'autres purement symboliques et cérémonielles. Des marteaux, des pilons, des mortiers, des ancres et des poids pour la pêche, des pierres de frondes et des têtes de massue pour la guerre.

Ces formes transcendent l'aspect fonctionnel et déplacent notre regard vers l'esthétisme pur de l'objet – sa ligne, le galbe, le poli ou pas, l'usure et l'âge apparent, faisant de ces banals outils anciens des œuvres d'art contemporaines majeures comme s'ils étaient issus de l'esprit et de la main de Arp ou de Moore. Quelques œuvres sculpturales et figuratives représentant des ancêtres ou des idées théologiques servant aux rites et cérémonies peupleront l'exposition ; ainsi que des pierres pour la magie. Il y aura des pierres servant à l'architecture et d'autres utilisées simplement parce que la nature leur a donné des particularités et des formes étonnantes qui ont « percuté » l'esprit des hommes qui les ont trouvés et par la suite utilisées comme des émanations du monde invisible - celui des esprits et des dieux.

LITHIC

1) of, relating to, or being a stone tool
2) relating to or characteristic of a (specified) stage in humankind's use of stone as a cultural tool

First Known Use of "lithic" :
Adjective : 1797, in the meaning defined at sense 1

Source :
https://www.merriam-webster.com/dictionary/lithic

Exhibition : ...LITHIC

Opening Tuesday 7 September 11 am - 9 pm
Exhibition dates : 7 September to 2 October 2021
A Digital Catalogue will be Published

Parcours des Mondes N° 20
7 - 12 September 2021

Tuesday 7 September : 11 am - 9 pm
Wednesday 8 to Saturday 11 September : 11am - 7 pm
Sunday 12 September : 11am - 6 pm

Ax blade
Highlands, New Guinea, Melanesia
Green argillite
19th century or earlier
41 x 11 cm
Coll. : Anthony JP Meyer

Galerie Meyer
Oceanic & Eskimo Art

17 rue des Beaux Arts, Paris 75006 France
ajpmeyer@gmail.com + 33 680 10 80 22

www.meyeroceanic.art

SEPTEMBER ARTWORKS

Pieces are published and changed each month. The objects are presented with a full description and corresponding dealer's contact information. Unlike auction sites or other platforms, we empower collectors to interact directly with the member dealers for enquiries and purchases by clicking on the e-mail adress.

In order to guarantee the quality of pieces available in the catalogues, objects are systematically validated by all our select mebers, who are the in-house experts. Collectors are therefore encouraged to decide and buy with complete confidence. In addition to this, the Tribal Art Society proposes a seven-day full money back return policy should the buyer not feel totally satisfied with a purchase.

Feel free to ask the price if the artwork is listed with a price on request.

01

UTTARAKHAND MASK

Narasimha Mask
Uttarakhand
India
Height: 55 cm
Price on request

OBJECT PRESENTED BY:
Indian Heritage
Frédéric Rond
T.: +33.(0)1.42.77.58.48
E.: indian.heritage@yahoo.fr
W. : www.indianheritage.biz

02

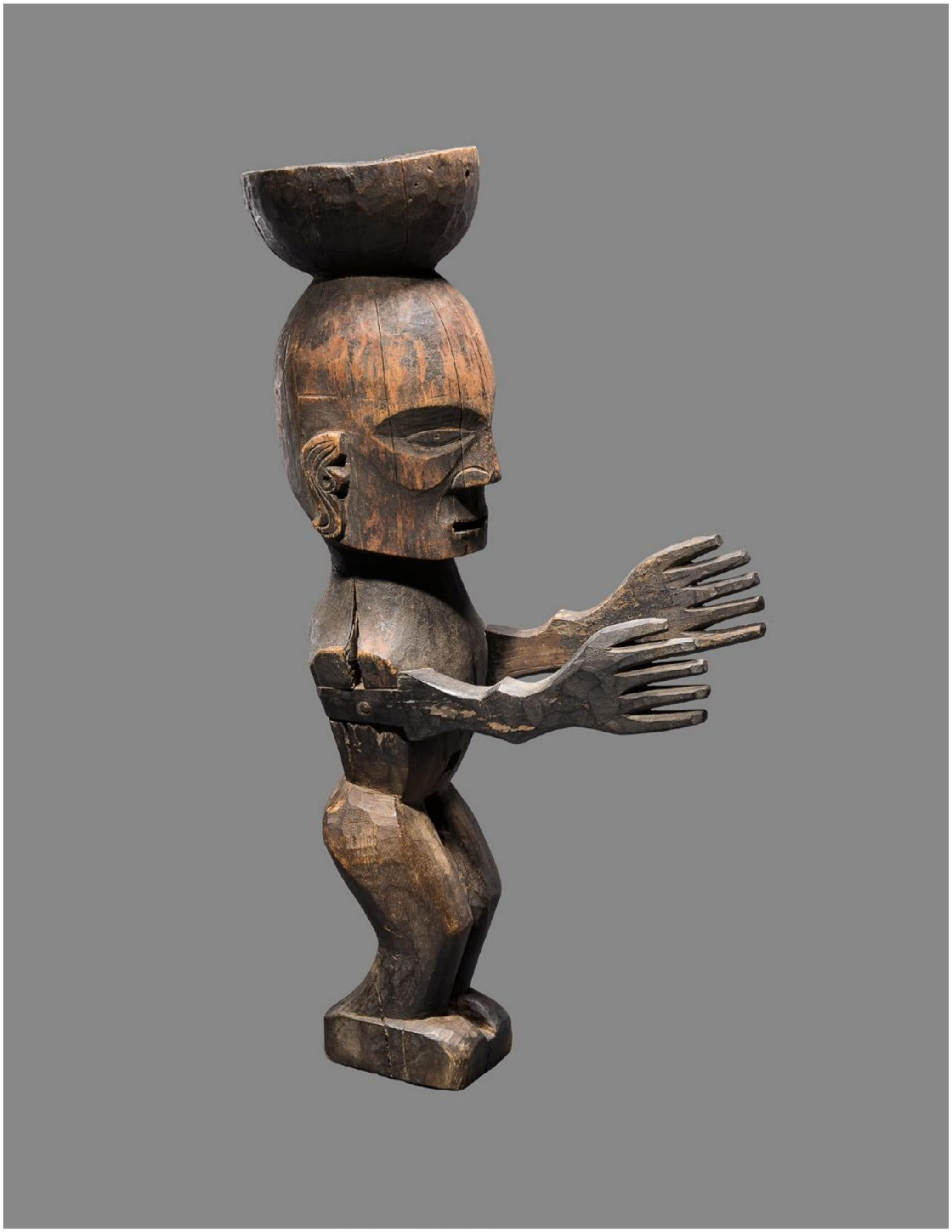
DAN STATUE

Statue
Dan
Liberia
End of the 19th century
Bronze
Height: 17 cm
Provenance:
Private collection, France
Price:

SOLD

OBJECT PRESENTED BY:
Olivier Larroque
T.: +33 (0)6 80 08 00 93
E.: o.larroque1@gmail.com

This statue will be part of our selection for Parcours des Mondes, 7-12 Sept. 2021 in Paris
catalogue here



03

TOBA BATAK FIGURE

Ancestor protection figure « Pagar »,
Toba Batak
Sumatra, Indonesia
19th century
Wood
Height: 45 cm
Provenance:
Dr. P. Voorhoeve, Leiden-The Hague,
Drs. B. Bisseling, The Hague
Price: 16.000 euros

OBJECT PRESENTED BY:
Pascassio Mandfredi
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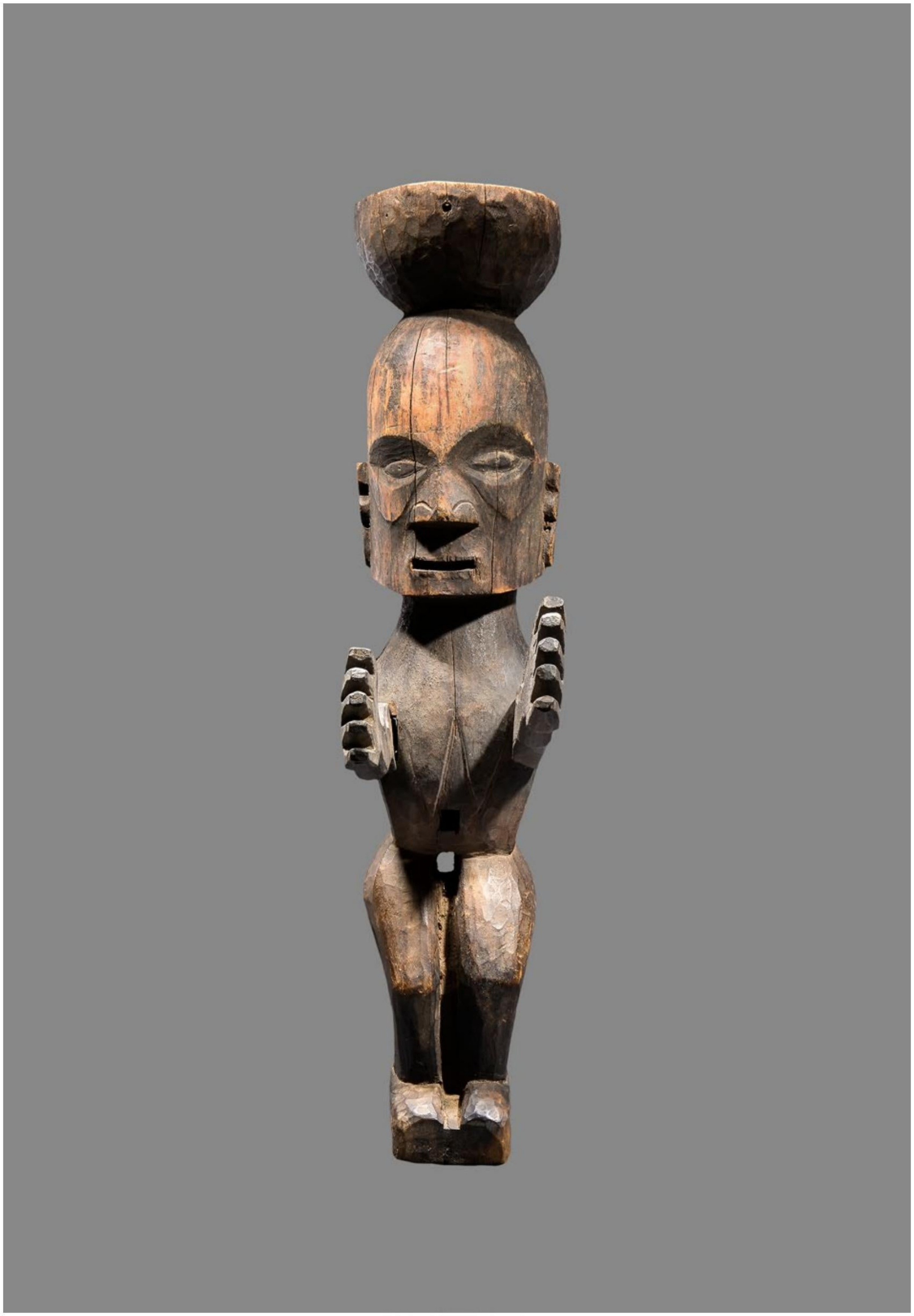
W.: www.pascassio-manfredi.com



04

LOBI SCULPTURE

Zoomoprh sculpture
Lobi
Burkina Faso
Early 20th century
Wood
Height: 17 cm
Provenance:
Private Collection, Spain.
Publications:
Cat: *Tribal Art Confluences*. David Serra-Fine Tribal Art, 2021. P. 20-23.
Price: 2.500 euros

OBJECT PRESENTED BY:

David Serra
T.: +34 (0) 667525597
E.: galeria@davidserra.es
W. : www.davidserra.es

05

HAWAII MORTAR

Mortar
Hawaii
Stone
Height: 20cm
Price: 2.800 euros

OBJECT PRESENTED BY:
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W. : www.pablotouchaleaume.com

06

PUNU MASK

Okuyi mask
Punu
Gabon
20th century.
Light wood, white, red and black pigments.
Height: 28 cm
Provenance:
Former private French collection.
Price: 15.500 euros

Mask with ornamental scarifications in the form of scales on the forehead and temples. The arched eyebrows, the eyes evoked by narrow slits surrounded by bulging eyelids, the short nose and the closed mouth, give this face an impression of harmony imbued with serenity.

The high hairstyle with side plaits recalls the traditional hairstyles worn by the women of this region at the beginning of the 20th century.

This type of mask, used in mourning ceremonies, evokes the soul of a young girl. White is, in Gabonese beliefs, the color of reincarnation. Also, the first Westerners to arrive in these regions were taken for ghosts.

The dancer, concealed by an ample costume, was often mounted on stilts.

OBJECT PRESENTED BY:
Laurent Dodier
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07

THULE FIGURE

Flying shaman figure
Thule or early Inuit culture (ancient Eskimo)
Alaska
Marine ivory
Prior to the 19th century
Height: 14.5 cm
Provenance:
Private collection, Europe
Galerie Monbrison, Paris
Price on request

OBJECT PRESENTED BY:
Julien Flak
M.: +33 6 84 52 81 36
E.: contact@galerieflak.com
W. : www.galerieflak.com

This sculpture is the rare depiction of a 'flying shaman'.

The Subarctic region in Alaska is well supplied with land and sea resources allowing for much time that could be devoted to a full ceremonial life. After freezeup in the winter, performance cycles were undertaken that were important to maintaining proper human, animal and spirit-world interactions.

Shamanic ceremonies have occupied a preponderant place in the daily life and culture of the peoples of the Far North since time immemorial. For the Yup'ik Eskimo (Inuit culture) of Alaska, these ritualistic practices take place in a communal men's house to ensure balance and harmony in the interactions between humans, animals and the spirit world. Dances were notably organized before the men left on fishing or hunting trips to ensure the benevolence of the spirits governing the animal world.

Shamans often used carved figures and masks to facilitate communication and movement between worlds. Only shamans have the ability to safely travel back and forth between worlds.

During the séances, a shaman was usually bound to a rope to ensure his safe return after flying to the spirit world. Figures of flying shamans were placed in the ceremonial house, hanging from the rafters in the roof in a horizontal position, indicating the direction of the voyage.

This inspiring Eskimo figure will be featured in our thematic exhibition "Arctic Dreams" presented during @ParcoursdesMondes, 7-12 Sept. 2021 in Paris.

08

BAULE SCULPTURE

Sculpture
Baule
Ivory Coast
Early 20th century
Wood
Provenance:
Private Collection, Spain.
Exhibtions:
Xocoatl, Aliment dels Déus.
Fundación "La Caixa",
Barcelona, julio 2002.
Publications:
Cat.: *Tribal Art Confluences*. David
Serra-Fine Tribal
Art, 2021. P. 8-11.
Price on request

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09

TIBET RITUAL OBJECTS

Ritual Objects
Tibet
18th century or earlier
Iron with silver and gilt
5" in diameter, length of snake 5"; width of snake 5"
Price : 5.000 euros

OBJECT PRESENTED BY:

Joe Loux
T.: +1 505 695 6626
E.: joe@joeloux.com
W. : www.joeloux.com

10

AGNI MATERNITY

Maternity figure
Agni / Abron
Ivory Coast
Wood and pigments
Height: 49 cm
Price on request

OBJECT PRESENTED BY:
Pablo Touchaleaume
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11

HUON GULF MORTAR

Betel nut Mortar
Huon Gulf, Papua New Guinea
Kneeling Wood
Height: 24 cm
Provenance:
Robert Pearson, CO
Christie's London, Lot 163,
April 1989
Price:

SOLD

OBJECT PRESENTED BY:
Mark Eglinton
M.: +1 646-675-7150
E.: markeglinton@icloud.com
IG: @markeglintontribalart

12

BAULE MASK

Kpwan kple (daughter
of the *Goli)* dance mask
Baule people
Ivory Coast
Early 20th century
Carved wood and pigments
Height: 28.5 cm
Provenance:
Private collection, U.S.A.
Olivier Castellano, Paris
Adrian Schlag, Brussels
Private collection, France
Price on request

OBJECT PRESENTED BY:
Julien Flak
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As Alain-Michel Boyer notes in "Arts de la Côte d'Ivoire dans les collections Barbier-Mueller", 1993, p. 310-312), among the Baule people of Ivory Coast, masks are primarily intended to honor the *amwin*, formidable and invisible gods who regulate the daily lives of men.

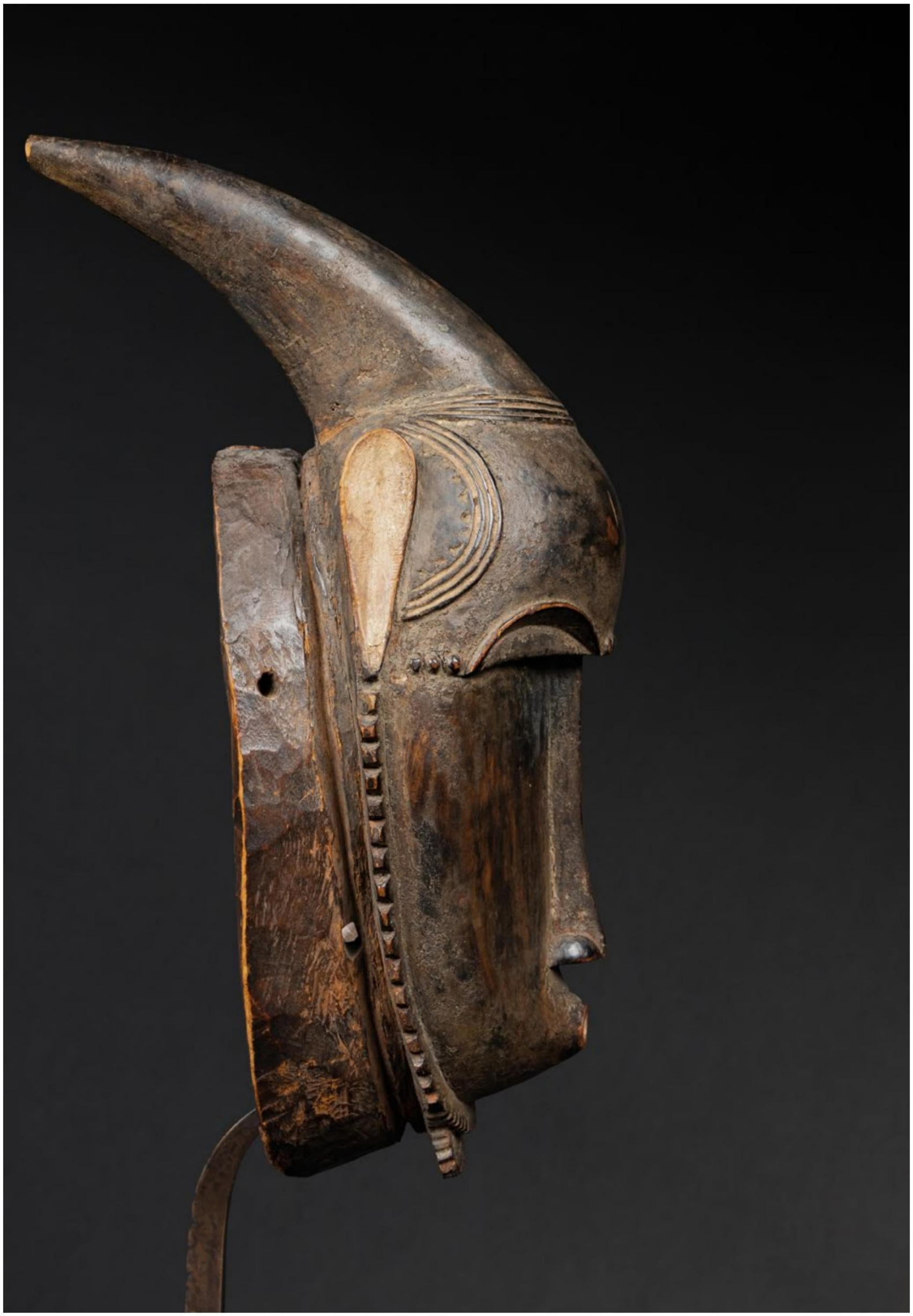
Masked traditions play an essential role in homages paid to the *amwin*, which are described as especially receptive to music and masquerade. "The dance enables the masks to receive their influx and influence. It unleashes the force and lets it circulate.

The performance in itself is considered an essential offering. If one does not dance, then the *amwin* is trapped. [...] Naturally, the Baule only know the mask as it is when dramatized by the ritual, in a space where immobility meets movement and beauty balances fear in the living unity of a shared consciousness."

This type of horned mask (known as *kpwan kplé* or "daughter of the *Goli*") appeared during a ceremonial cycle called *Goli*. This day-long performance usually involved four pairs of masks which were considered to be a family. The masked dancers appeared in a precise order: the *goli-glin* (the father), the *kpwan* (the spouse), the *kplekple* (the son) and lastly the *kpwan kplé* (the daughter).

Daytime *Goli* performances were festive ceremonies, which could be seen by all. *Goli* masks could also be brought out at night for sacred rituals associated with the funerals of men. Such nocturnal performances were more secretive and could not be seen by children nor women.

This highly refined Baule mask will be part of our selection for @ParcoursdesMondes, 7-12 Sept. 2021 in Paris



13

CHAM RING

Cham Ring with Amethyst
10th century
18th karat gold with amethyst cabochon
12.4g in weight, US size 7 1/2"
Price : 3.200 euros

OBJECT PRESENTED BY:

Joe Loux
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14

DAN MASK

Gunye ge mask
Dan
Ivory Coast
20th century.
Wood with shiny black patina.
Height: 24,2 cm
Provenance:
Former French private collection
Price: 10.500 euros

OBJECT PRESENTED BY:
Laurent Dodier
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w. : www.laurentdodier.com

Facial mask with human face. This is a runner's mask. It is characterized by a slightly rounded forehead, perfectly round eyes and a protruding mouth with protruding lips. Tie holes surround the entire face.

In racing competitions held during the dry seasons, the masked dancer had to catch an unmasked runner in order to keep his mask on. If he couldn't, other participants would try their luck. Whoever had the most victories was proclaimed champion. But beyond their playfulness, and in the days of tribal wars, such competitions allowed elders to judge the warlike qualities of competitors.

15

SEPIK MASK

Mask
Sepik River
Papua New Guinea
End of the 19th century.
Hardwood, brick red pigmentation.
Height: 35 cm.
Provenance:
Sale Guy Loudmer, Paris June 25, 1992 lot 307
Price: 22.500 euros

Oval mask depicting a man's face. It has an aquiline nose, curled over the upper lip, the ridge is sculpted with a lizard. Under the relief in W, the lower part of the face opens a mouth in a narrow crescent. The sockets, deeply hollowed out obliquely, envelop the eyes. Carved in the round, a bird descends from the top of the skull.

OBJECT PRESENTED BY:
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w. : www.laurentdodier.com

16

LOBI COUPLE

Couple
Lobi
Burkina Faso
Wood and crusty patina
Heights: 46 and 45 cm
Price on request

OBJECT PRESENTED BY:
Pablo Touchaleaume
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W. : www.pablotouchaleaume.com

17

TOBA BATAK CEREMONIAL COCK

Ceremonial object "Manuk-Manuk",
Toba Batak
Sumatra, Indonesia
19th century
Wood and pigments,
49 x 38 cm (55 cm x 38 cm including the bas)
Provenance:
Singapore Collection until the 80'
Price: 11.000 euros

The priest-magician ("datu" in the Toba language) exercises a central role in the community rituals. Within this context, a big variety of objects are used to perform the rituals. Between them the "Manuk-manuk" (cock effigy) with the function of alerting the villagers of the arrival of visitors or enemies.

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W.: www.pascassio-manfredi.com

18

IGBO HELMET

Helmet Mask
Igbo
Nigeria
Provenance:
West Coast Collection
Price:

SOLD

OBJECT PRESENTED BY:
James Stephenson
M.: +1 646.644.7156
E: info@stephensonafricanart.com
W. :www.stephensonafricanart.com

19

IGBO FIGURE

Ofo figure
Igbo
Nigeria
Wood and iron
Height:47 cm
Provenance:
Private Belgian collection
Price : 2.200 euros

OBJECT PRESENTED BY:
Joaquin Pecci
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E.: joaquin.pecci@skynet.be
W. : www.joaquinpecci.net

20

DAYAK LONGHOUSE

A very rare model of a longhouse.
Dayak
Borneo
Late 19th century
58cm x 39xm x 39 cm
Price:

SOLD

OBJECT PRESENTED BY:
Adam Prout
T.: + 44 7725 689 801
E.: adam@adamprout.com
W. : www.adamprout.com

The British museum has a couple of fragments from one of these that entered the collections in 1896.

21

TSONGA OR NGUNI SNUFF CONTAINERS

Snuff containers
Tsonga or Nguni
South Africa
Wood
Height: 10 and 15 cm
Provenance:
Private collection, New England
Price on request

OBJECT PRESENTED BY:
Mark Eglinton
M.: +1 646-675-7150
E.: markeglinton@icloud.com
IG: @markeglintontribalart

22

GOLA SOWEI MASK

"Sowei Mask" or "Sande Society Mask"
Gola
Northern Liberia/ Sierra Leone
19th-Early 20th century
Provenance:
Dr. Richard and Jan BaumCollection
Collection #88 Los Angeles
Purchased in the late 1950's
Price:

SOLD

OBJECT PRESENTED BY:
James Stephenson
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E: info@stephensonafricanart.com
W. : www.stephensonafricanart.com

23

SEPIK MASK

Brag mask
Lower Sepik
Papua New Guinea
Early 20th century
Carved wood and pigments
Height: 32 cm
Provenance:
Private collection, Western Australia
Michael Hamson, California
Galerie Flak, acquired from
the above, 2009
Private collection, Paris
Price:

SOLD

This is an exceptional pre-contact, stone-carved mask from the Lower Sepik River area of Papua New Guinea. This highly expressive mask still has faded traces of pigments and a fine-aged deep dark patina. It has a flying fox on the forehead, possibly a totemic clan figure and a deeply pierced nasal septum. There are large holes cut out around the rim and the fine vertical lines on the reverse indicative of shell scraping—an early pre-contact method of smoothing a surface.

Masks were omnipresent in the art and culture of the Lower Sepik region.

Of extremely variable sizes (from a few centimeters to more than a meter high), they offer a seemingly unlimited range of shapes and colors. Generally known by the term *brag* or *brag sebug*, they represented powerful spirits. As indicated by Sir Michael Somare ("Sana", 1975, p. 29), Brag spirits gave a man power to fight, power to make peace, power to change people's minds, and power to attract women. They would weaken one's enemy, confuse his mind and make him vulnerable.

This powerful Sepik mask will be part of our selection for @ParcoursdesMondes, 7-12 Sept. 2021 in Paris

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24

SALAMPASU MASK

Mask
Salampasu
D.R.Congo
Late 19th - early 20th century
Wood, copper, vegetable fibers, pigment
Height: 35 cm (with the cap)
Provenance:
Private collection, Belgium
Price on request

This mask will be part of our selection for Parcours des Mondes, 7-12 Sept. 2021 in Paris
catalogue here

OBJECT PRESENTED BY:
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25

NYAMWEZI MARIONETTE

Marionette
Nyamwezi
Tanzania
19th century
Height: 35 cm
Provenance:
Old German Collection
Price:

SOLD

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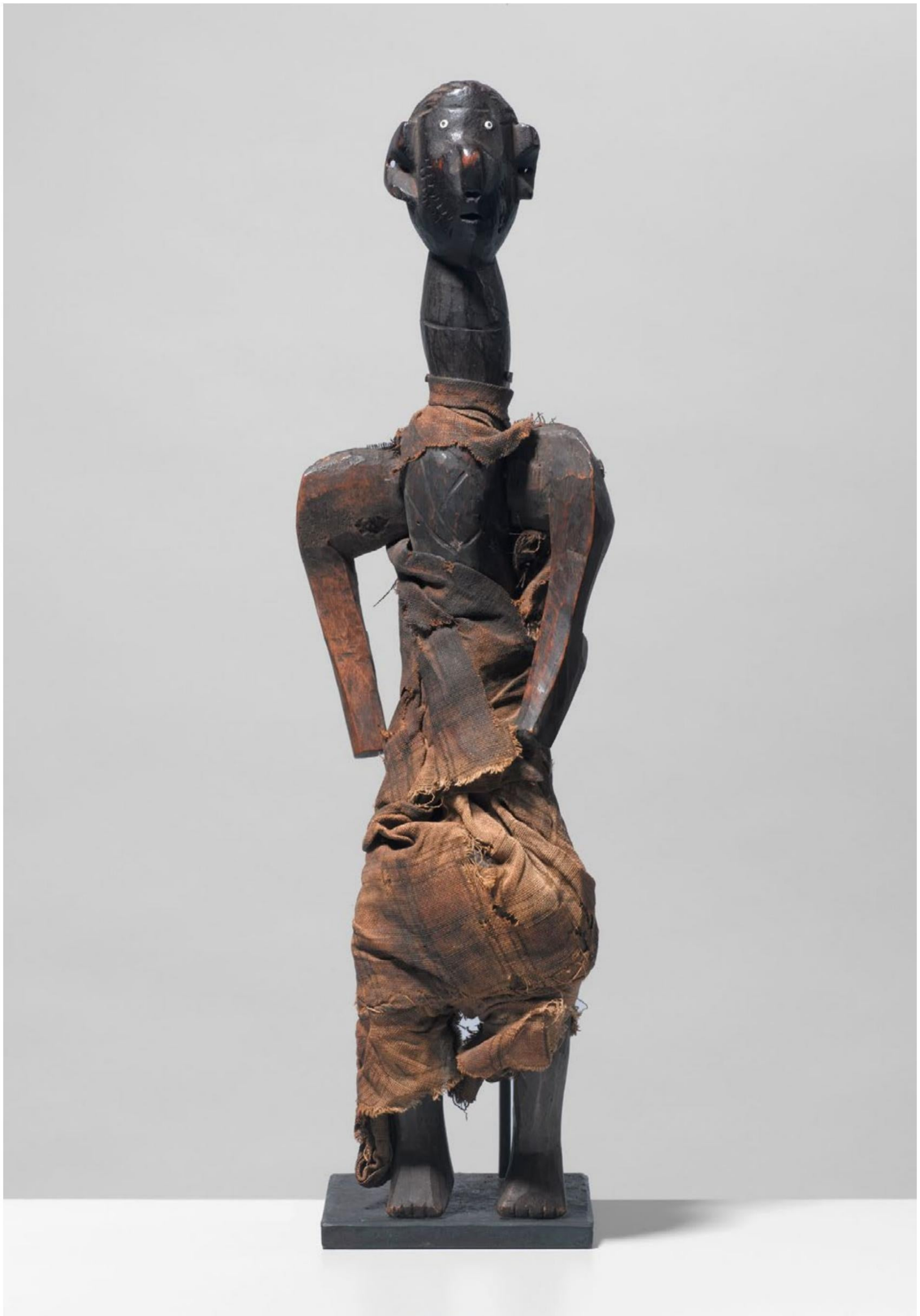

26

MOSSI FIGURE

Figure
Mossi
Burkina Faso
Wood
Height: 52 cm
Provenance:
Franco Monti Milano
Price: 4.700 euros

OBJECT PRESENTED BY:
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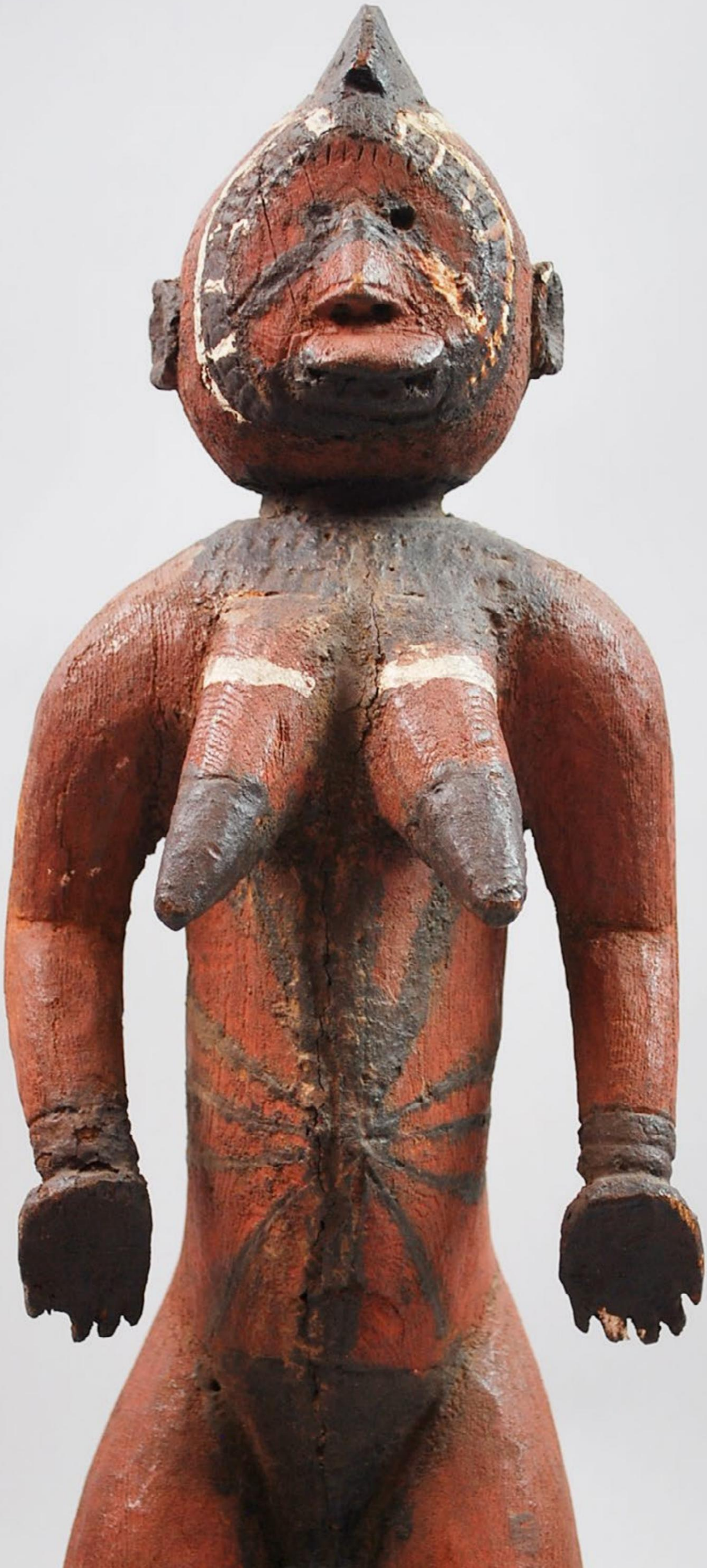

27

LOBI STATUE

Statue
Lobi
Burkina Faso
Wood and crusty patina
Height: 15cm
Price: 4.200 euros

OBJECT PRESENTED BY:
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28

MBUGU STATUE

Statue
Mbugu
Tanzania
Late 19th - early 20th century
Wood, cotton, leather, horn
Height: 52 cm
Provenance:
Private collection, Germany
Price on request

This statue will be part of our selection for Parcours des Mondes, 7-12 Sept. 2021 in Paris
catalogue here

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29

BAMANA HEADDRESS

Ci wara headdress
Bamana
Mali
Second third of 20th century
Wood, metal and cotton
Height: 112 cm
Provenance:
Serge Diakonoff, Switzerland.
Marian & John Scott, California.
Acquired in 1968.
Publications:
Cat.: *Tribal Art Confluences*.
David Serra-Fine Tribal Art,
2021. P. 24-27.
Price: 8.000 euros

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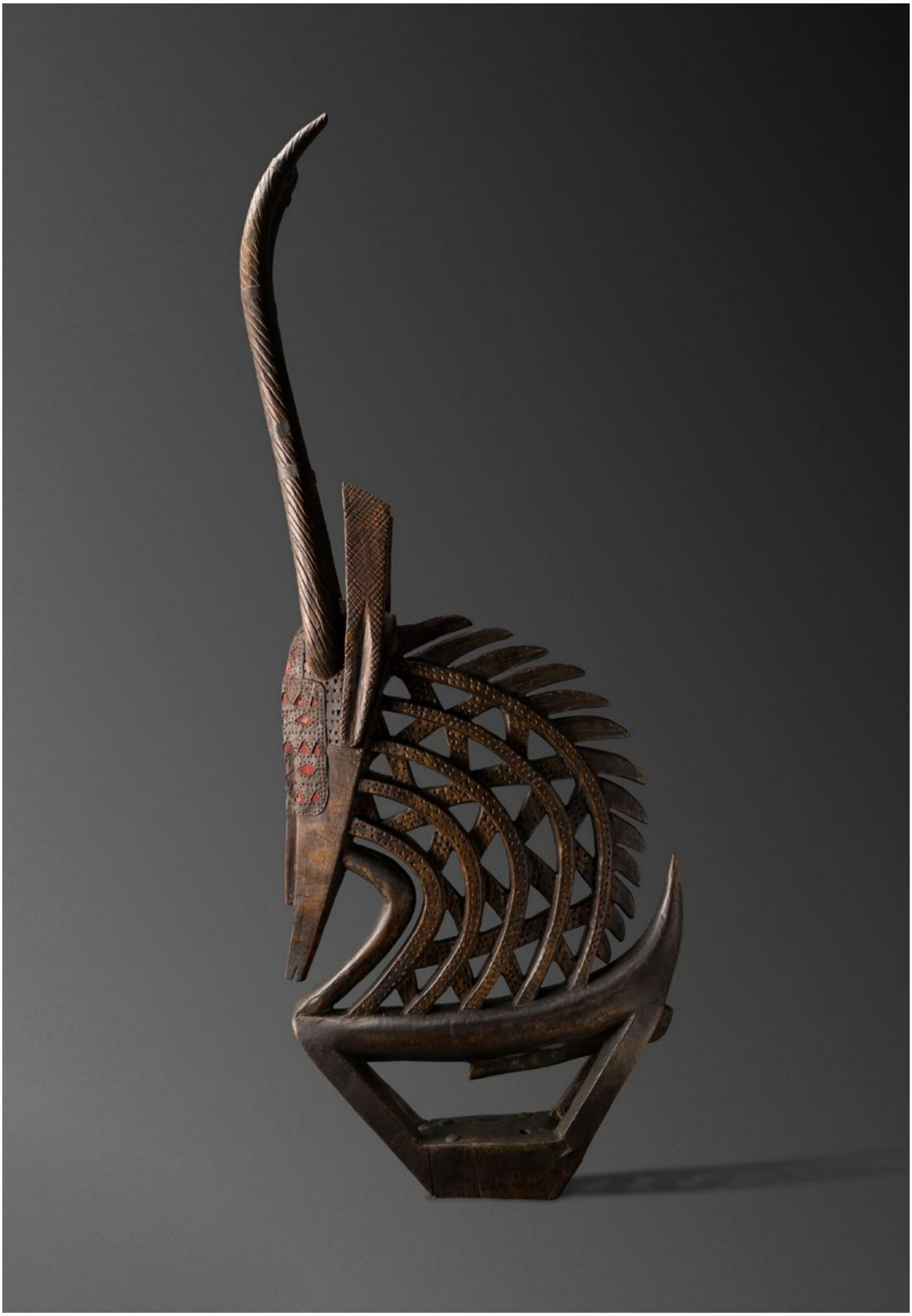

30

BINI MASK

Mask
Bini
Nigeria
19th century
Height: 11” or 27,9 cm
Provenance:
Roger de la Burde Family,
Collected in 1960
Price: 5.000 euros

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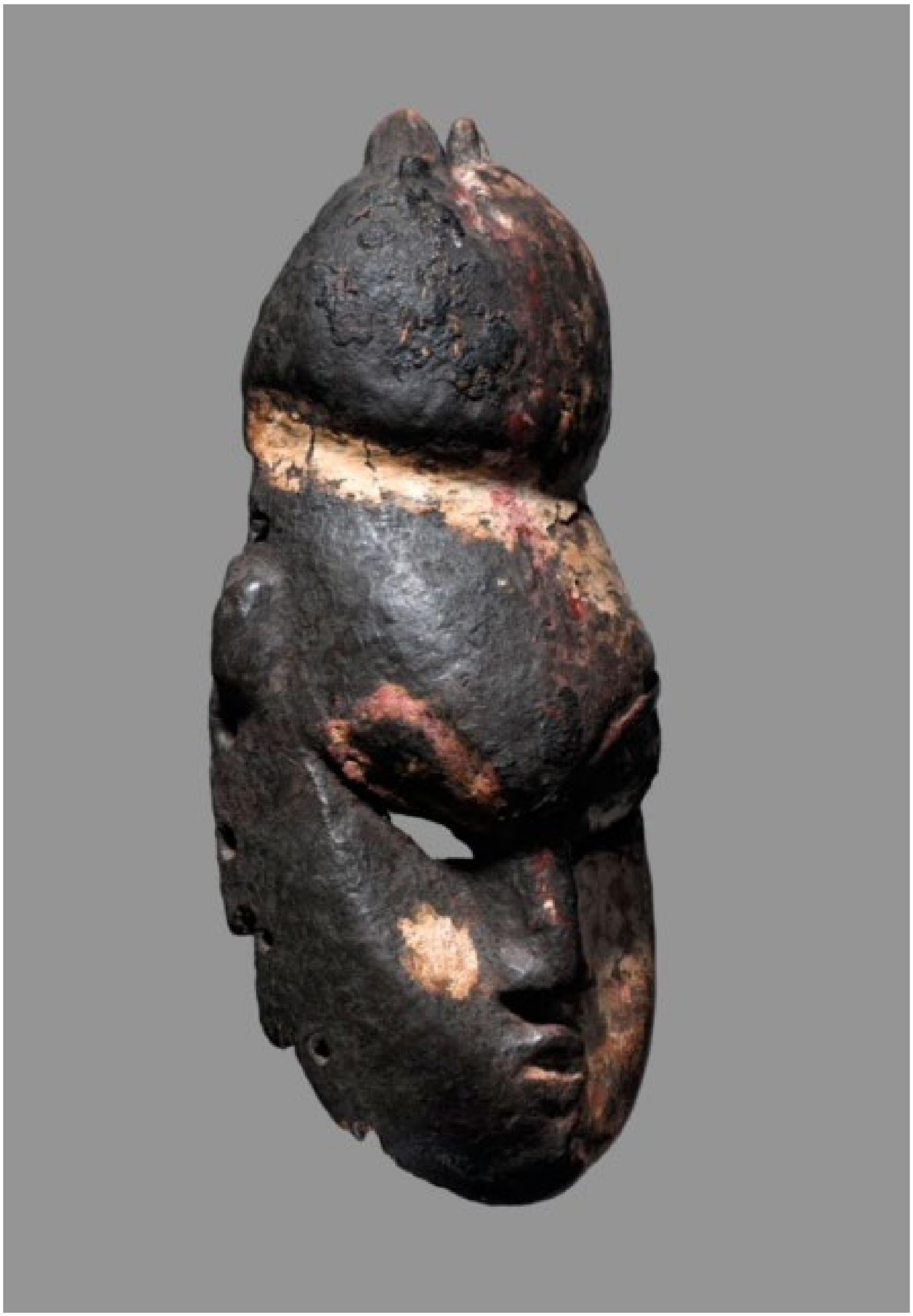

31

YORUBA SHRINE FIGURE

Shrine figure, Eshu cult Ogo Elegba
Yoruba
Nigeria
Wood, shells, fiber and libation material
Height: 27,5 cm
Provenance:
John Rich collection, California (purchased 1980) Morton Dimonstein, LA (to the above)
Price on request

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32

LOBI FIGURES

Two large Lobi figures.
Lobi
Burkina Faso
Heights: 77 cm and 78 cm
Provenance:
U.K. collection
Price: 2.800 euros

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UP TO
€ 2000

33

TAMI POUNDER

Pounder
Tami Island
Huon gulf, Papua New Guinea
Very early 20th century
Hardwood, chalk
Height : 52,5 cm
Provenance:
Christopher & Anna Thorpe gallery, Sydney
Coppens Tribal Art, Brussels

TAS Exclusive Price:
1700 Euros

OBJECT PRESENTED BY:
Laurent Granier
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A delicately carved janus faced food pounder of characteristic Tami origin with good age and great presence. The nose is pierced on one of the faces. A bit of use on one of the ears, otherwise in good condition. Custom metal base

34

KUBA BACK REST

Back rest
Kuba
D.R. of Congo
Wood
Height: 52 cm
Price : 1.200 euros

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35

FON FIGURE

Figure
Fon
Dahomey, Benin
Brass and Dark 'bronze like' patina
Height: 37 cm
Provenance:
Ex Robert Barley collection
Price:

SOLD

OBJECT PRESENTED BY:
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36

BATAK BUCKLE

Buckle
Batak
Sumatra, Indonesia
19th century or earlier
Bronze
11 cm x 8 cm
Price: 900 euros

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37

CHINESE PILLOW

Qing Dynasty Pillow
China
19th century
Rattan
21 1/2 (l) x 5 1/4 (w) x 4 1/2 (d)
Provenance :
Cathryn Cootner collection.
Cathryn was curator of textiles at the de Young museum in San Francisco from 1982-1995.
Price : 1.200 euros

OBJECT PRESENTED BY:
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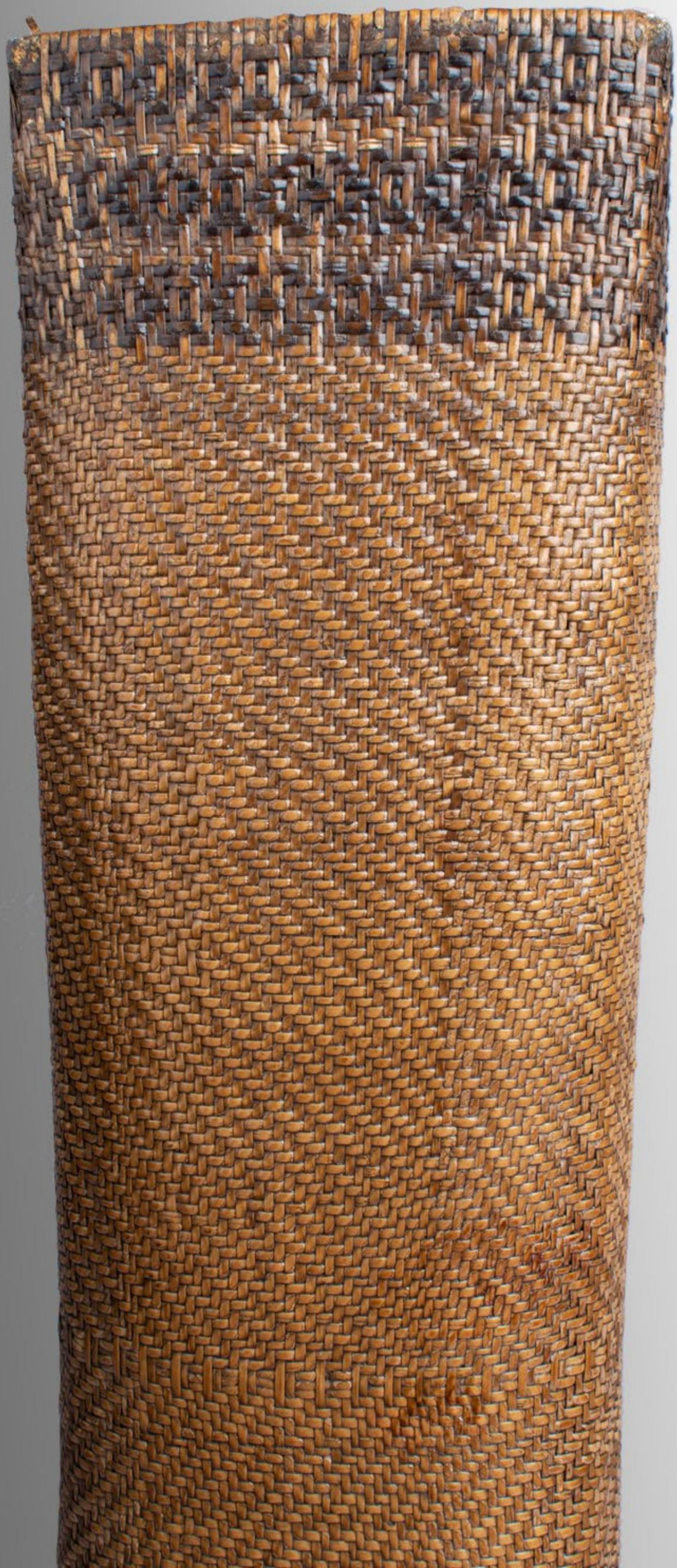

38

GREENLAND INUIT DOLL

Male figure
Inuit
Greenland
19th century
Carved wood, hide and pigments
Height: 13 cm
Provenance:
Renaud Vanuxem, Paris
Private collection, France
Price: 1.800 euros

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As stated by the Penn Museum (see *The Lady in Furs* by Margaret Bruchac, 2015), "just as [model] kayak and harpoon are small but highly detailed replicas of adult tools, the doll is an image of how a married Inuit [individual] of that time - late 19th to early 20th century - was expected to dress. These objects (typically labeled as toys) served a purpose beyond a simple plaything. They modeled how children were expected to conduct and dress themselves in adult life, and helped to teach useful skills.

This Inuit doll will be part of our selection for @ParcoursdesMondes, 7-12 Sept. 2021 in Paris

39

SAO HEAD

Head
Sao people
Terracotta
12 to 15th century
Height : 9,5 cm
Provenance :
French estate sale

TAS Exclusive Price:
500 euros

A rare Sao head with a big smile and labrets on the upper and lower lips. Very good condition. Home-made wood base from previous owner.

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40

GAN PENDANT

Pendant
Gan
Burkina Faso
Early Voltaic (19th century or before)
Copper alloy
Height: 8,8 cm
Provenance:
Private collection, Spain
Price: 1.900 euros

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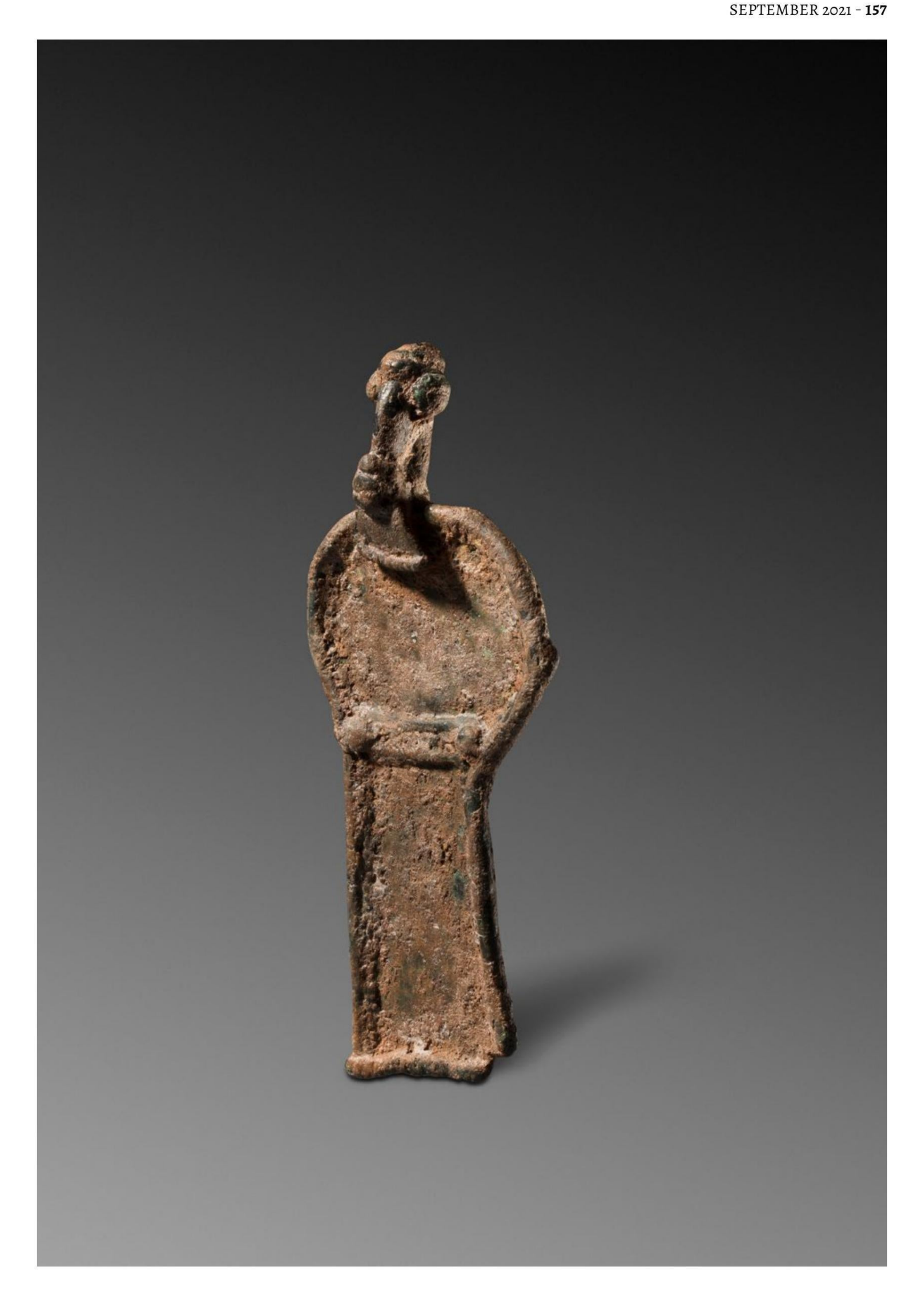

41

NAGA SHIELD

Shield
Naga
Nord East India
Leather, hair and fibers
Height: 92 cm
Provenance:
Private Belgian collection
Price :

SOLD

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42

MENDE AMULET

An ivory 'amulet'
Mende
Ivory coast
19th century
Length: 23 cm
Provenance:
U.K. collection.
Price:

SOLD

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TRIBAL ART
SOCIETY